

Edward Everett House (Turkish Embassy)
1606 23rd Street, N.W.
Washington, D. C.

HABS No. DC-258

HABS
DC
WASH.
201-

PHOTOGRAPHS
WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
Office of Archeology and Historic Preservation
National Park Service
Department of the Interior
Washington, D. C. 20240

HISTORIC AMERICAN BUILDINGS SURVEY
EDWARD EVERETT HOUSE
(TURKISH EMBASSY)

HABS No. DC-258

Location: 1606 23rd Street, N.W., Washington, D.C.; on the west side of 23rd Street between Sheridan Circle and Q Street. UTM: 18.322180 .4308760

Present Owner: Republic of Turkey

Present Occupant: Republic of Turkey

Present Use: Embassy

Statement of Significance: This limestone structure reflects the more eclectic variations which influenced Beaux-Arts Neoclassicism. With its size and setting on 23rd Street, the building takes visual command of the eastern approach to Sheridan Circle. The interiors are notable for the lavish use of materials - especially the wood panelling, carving and parquetry. The facilities include the original indoor swimming pool.

PART I. HISTORICAL INFORMATION

A. Lot and Square:

The building is located in Square 2507, lot 51 (formerly lots 1 and 2 in Block 8 of "Kalorama Heights").

B. Original and Subsequent Owners:

The following chain of title to the property shows the owners of the present structure and of any known preceding structures on the site:

1909 Deed January 21, 1909, recorded January 27, 1909 in
Liber 3203 folio 381

Agnes E. Platt
Lulu Platt Hunt
(joint tenants)
To
Edward H. Everett

"This Deed made...by and between Agnes E. Platt and Lulu Platt Hunt, both of the City of Washington, in the District of Columbia, parties of the first part, and Edward H. Everett of the same place, party of the second part...Lot...(1) in Block...(8) of Rodgers and Stellwagen, Trustees' subdivision of 'Kalorama Heights', as per plat recorded in the Office of the Surveyor for the District of Columbia, in Liber County 7 at folio 34..."

1909 Deed January 26, 1909, recorded January 27, 1909 in
Liber 3203 folio 380

Edith P. Dickens
To
Edward H. Everett

"...Lot...(2) in Block...(8) of Rodgers and Stellwagen,
Trustees' subdivision of 'Kalorama Heights'..."

NOTE: February 7, 1910 Edward H. Everett combined lots 1
and 2, Block 8, "Kalorama Heights" into lot 51. Re-
corded in Subdivisions Liber 39 folio 19, Office of
the Surveyor, District of Columbia.

1922 Deed December 5, 1922, recorded January 8, 1923 in
Liber 4802 folio 492

Edward H. Everett et ux,
Grace Burnap Everett
To
Neenah Laub, unmarried

"This Deed...by and between Edward H. Everett and Grace Burnap
Everett, his wife, of Bennington, Vermont, parties of the
first part, and Neenah Laub, of the City of Washington, party
of the second part..."

Lot 51 in Edward H. Everett's combination of lots in Block 8,
"Kalorama Heights."

1922 Deed December 7, 1922, recorded January 8, 1923 in
Liber 4802 folio 492

Neenah Laub, unmarried
To
Grace Burnap Everett

1936 Deed April 13, 1936, recorded May 1, 1936 in
Liber 6988 folio 53

Grace Burnap Everett
To
Alyce Sternberg

"This Deed...by and between Grace Burnap Everett, of the
District of Columbia, party of the first part; and Alyce
Sternberg, of said District, party of the second part...Lot
(51) in Edward H. Everett's combination of Lots...(1) and

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...(2) in Block...(8), 'Kalorama Heights',...; reserving however for the party of the first part, her heirs and assigns, for the benefit of Lot...(3) in Square...(2507), a right of way for purpose of driveway and ingress and egress over the following part of said Lot...(51); beginning on the Northeasterly line of Water Side Drive at the most Westerly corner of said lot and running thence Northeasterly along the Northwesterly line thereof, 20 feet; thence Southeasterly to a point in the Northwesterly line of Water Side Drive, 20 feet Southeasterly from the point of beginning; thence Northwesterly along Water Side Drive, 20 feet to the point of beginning. Subject to a first Deed of Trust of \$114,000.00 which the party of the second part agrees to assume..."

1936 Deed April 13, 1936, recorded May 1, 1936 in
Liber 6988 folio 59

Alyce Sternberg
To
Turkish Republic

Lot 51 in Edward H. Everett's combination of lots 1 and 2
in Block 8, "Kalorama Heights."

"...subject to right of way reserved unto Grace Burnap Everett, her heirs and assigns, by Deed dated April 13th, 1936, for the benefit of Lot...(3) in Square...(2507) for the purpose of driveway and ingress and egress over the following part of said Lot...(51)...[See Liber 6988 folio 53 above] subject to a first Deed of Trust of record in the sum of One hundred and fourteen thousand dollars (\$114,000) and a second Deed of Trust of record in the sum of One hundred and thirty-four thousand dollars (\$134,000) which the party hereto of the second part hereby assumes and agrees to pay, as is evidenced by the signature hereto of M. M. Ertegun, its Ambassador..."

NOTE: Internal Revenue Stamp affixed: \$144.

Source: Recorder of Deeds, Washington, D.C.

C. Date of Erection:

The building was begun in August 1910 and completed in June 1915.

D. Building Permits:

The applications for the following building permits were filed by the architect, contractor or owner's agent and provide significant data:

No. 591, August 2, 1910
Permit for hoisting engine

No. 593, August 2, 1910
Permit to erect shed

No. 594, August 2, 1910
Permit to erect shed

No. 607, August 3, 1910
Permit to build dwelling
Owner: E. H. Everett
Architect: Geo. Oakley Totten, Jr.
Builder: Geo. A. Fuller Co.
Estimated cost: \$150,000.
Location: 2300 Mass. Ave.; lot 51, Square 2507

Filed with No. 607, August 3, 1910
Special Application for Projections Beyond Building Line, No. 89317,
July 25, 1910

Area: 4'-0" and 4'-6" projection
20'-0" width

Base: 1'-2" average projection
3'-6" height on Mass. Ave.

No. 3163, January 2, 1912
Permit for Elevator
Owner: E. H. Everett
Mechanic: Otis Elevator Co.
Cost of installation: \$2650.
Dimensions: 3'-9 1/2" X 3'-0 1/2"

No. 2879, December 31, 1915
Permit to erect marquise
Owner: E. H. Everett
Architect: Geo. Oakley Totten, Jr.
Contractor: Sterling Bronze Co.
Estimated cost: \$1500.

Filed with No. 2879, December 31, 1915
Special Application for Projection Beyond Building Line, May 25, 1915
Marquise: 5'-6" projection
18'-0" width

Source: Record Group 351, Records of the District of Columbia, Building
Permits 1877-1949, Legislative and Natural Resources Branch,
Civil Div., National Archives/Records Service, Washington, D. C.

E. Alterations and Additions:

No significant changes have been made on the main floors.

F. Architect: George Oakley Totten, Jr., Washington, D.C.

Major George Oakley Totten, Jr. (1866-1939), the son of George Oakley Totten and Mary Elizabeth (Styles) Totten, was born in New York City. He attended public schools in Newark, New Jersey and the Newark Technical School. In 1891 he received his Ph.B. and in 1892 his A.M. from Columbia University. The Columbia McKim traveling fellowship, awarded to Totten in 1893, enabled him to study at the École des Beaux Arts in Paris from 1893 to 1895.

Totten moved to Washington in 1895 and became chief designer in the Office of the Supervising Architect, U.S. Treasury Department. His independent practice, opened in 1898, was first listed in the business directory in 1899 as the firm of Totten & Rogers, 801 19th Street, N.W. The residential directory of the same year lists his associate: "Laussat R. Rogers (Totten & Rogers), Philadelphia". Apparently, the firm Totten & Rogers continued until 1907 when Totten was listed separately in the business directory.

During 1908 Totten spent several months in Turkey, where he designed the American chancery and a pretentious residence for Prime Minister Issez Pasha. Sultan Abdul Hamid was impressed by Totten's work and asked him to design commercial structures for the Imperial government. Totten declined and returned to Washington. The Sultan then offered him the position of "private architect to the Sultan of Turkey", which he apparently accepted. However, Sultan Abdul Hamid's overthrow in 1909 for constitutional government terminated his plans. (The Evening Star, 9-25-37; and The Washington Post, 9-18-32)

Between 1897 and 1939, Totten served as an American delegate to the International Congress of Architects in Brussels (1897), Paris (1900), Madrid (1904), London (1906), Vienna (1908), Rome (1911) and Budapest (1931). During World War I, he was commissioned as a major in the U.S. Army Engineers Corps.

On August 22nd, 1921 Totten married Vichen von Post, a Swedish sculptress who had come to this country for a few months to exhibit her porcelain figurines. The Tottens were to have two sons: George Oakley and Gilbert von Post Totten.

George Oakley Totten, Jr., was a prolific designer of Washington buildings:

He was the architect for many public buildings in the city and drew the plans for ten legation and embassy buildings...He also designed many private city and country dwellings in Washington, ...representing several styles of architecture.
(The National Cyclopedia of American Biography)

The most important personal force in [the] development [of 16th Street] was the late Mrs. John B. Henderson, widow of the United States Senator who built 'Henderson's Castle' [in 1888]. Between 1906 and 1929, under the architectural guidance of George Oakley Totten, Mrs. Henderson constructed nearly a dozen costly residences on or near Sixteenth Street, most of them in the Meridian Hill district and designed to house foreign embassies or legations. (Washington City and Capital, Federal Writer's Project)

Among these residences are: 2401, 2437, and 2535 15th Street, N.W.; and 2460, 2600, 2620 (destroyed), 2622, 2640, 2801, and 3149 16th Street, N.W. In the area of Massachusetts Avenue, N.W., he designed 1606 23rd Street, 2230, 2315 and 2349 Massachusetts Avenue. The "Embassy District" of Mrs. Henderson and George Oakley Totten has since lost its popular title to Massachusetts Avenue - although embassies and chanceries are still located in the 16th Street area. The interior and exterior detailing of these buildings represents a mixture of styles, which is characteristic of Totten's work - as a study of his buildings indicates.

Totten also designed and built a house, studio, and garden for himself at 2633 16th Street, N.W. (ca. 1921). Several years after the house and studio were completed, Totten reconstructed the B. H. Warder House on his 16th Street property. The Warder House had been designed by H. H. Richardson and built in the 1880's on K Street, N.W., between 15th and 16th Streets. It was later dismantled to make way for the Investment Building, which was completed in 1924. Totten bought and stored the house and then moved it to 2633 16th Street. (The Evening Star, 12-8-24)

Some of his works outside of Washington, D.C. were: The Post Office in Waterbury, Connecticut; the Newark, New Jersey, Post Office and Court Building (designed in association with William E. Lehman); a residence in Bennington, Vermont, for E. H. Everett; and residences in New Jersey. (The National Cyclopedia of American Biography)

Totten's only publication was a book, Maya Architecture (1926).

Sources: The National Cyclopedia of American Biography, Vol. XLI, New York: James T. White & Company, 1956, p. 496.

Who Was Who in America 1897-1942: A Companion Volume To Who's Who in America, Vol I, Chicago: The A. N. Marquis Co., 1942.

Federal Writers' Project, American Guide Series, Washington, City and Capital, Washington, D.C.: U.S. Government Printing Office, 1937.

Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), Los Angeles: New Age Publishing Co., 1956.

Architectural Forum, Vol LXX, No. 4 (April 1939), p. 54.

The American Architect, Vol. C, No. 1863 (September 6, 1911), plates.

"The House of George Oakley Totten", The American Architect, Vol. CXX, No. 2371 (July 6, 1921), pp. 1-7.

The Evening Star, 12-8-24, 6:6.

The Evening Star, 9-25-37, C 6:1.

The New York Times, 2-3-39, 15:2 (obituary).

The Washington Post, 9-18-32, 15:6.

The Washington Post, 2-2-39, 28:1 (obituary).

G. Known Plans, Drawings, Elevations, etc.:

Projection plan on Sheridan Circle. Ink on linen. Scale $1/4" = 1'$
Filed with Permit No. 607, August 3, 1910
"Res. for E. H. Everett, Esq.
23rd & Sheridan Circle"

Elevation of projection. Ink on linen. Scale $1/2" = 1'$
Filed with Permit No. 607, August 3, 1910
"Elevation of Base and Area or End of
E. H. Everett Residence, Sheridan Circle"

H. Important Old Views:

Exterior photograph ca. 1915. Herbert French Collection: Library of Congress, Prints and Photographs Division. (see reproduction)

Photograph: view from across Rock Creek Park, ca. 1915.
CFA photo file at National Archives. (see reproduction)

I. Residents:

1. City and telephone directories list the following tenants:

1914-1924	No listing
1925-1929	Edward H. Everett
1930-1933	Grace B. Everett
1934-1972	Turkish Embassy

2. Biographies of the residents:

Edward H. Everett, a native of Cleveland, was a multimillionaire industrialist and philanthropist who was maintaining residences in Washington, D.C., Bennington, Vermont, and Switzerland at the time of his death. His obituary in The Evening Star, April 29, 1929 noted:

Mr. Everett was known as a pioneer in the glass industry in this country. In later years he acquired oil interests in Ohio and Texas. He was a former director of H. A. Hamilton & Co., and the Compair Corporation of Texas...[He] was president of The Orchards Co. of Bennington and president of the E. H. Everett Co., which includes oil, gas and sand industries in the Middle West. At one time he was a large stockholder of the Anheuser Busch Co. of St. Louis.

Everett and his first wife, Amy K. Everett (who is noted in the Deed-in-Trust recorded in Liber 3203, folio 382, January 27, 1909), purchased property on Sheridan Circle in 1909. Construction began at 1606 23rd Street in 1910. According to the daily reports of the building inspector filed with the building permits, piles were being driven for the foundation on August 5, 1910; and construction was 99% complete on June 4, 1915. After the house was finished, the tax assessment was \$230,000 for improvements, and \$50,800 for the ground. (General Tax Assessment Washington City 1917-1918) The original building permit estimated that the cost of the building would be \$150,000.

The Sunday Star, September 9, 1956, gave a colorful impression of the building's interior, which has remained largely unchanged since its completion. The article mentions:

The huge entrance hall of black and white marble;...the sweeping center staircase in the vast hallway;...the ballroom, with red velvet draperies and rich red and gold embroidered fabric above the dark paneling... the ornamental ceilings [which] enhance every room, and marble fireplaces carved in exquisite detail.

On the floor above the ballroom is a roof garden, tiled and latticed...Below the first [second] floor of the mansion is a swimming pool built by the Everetts, but for many years boarded over until discovered by the present Ambassador, Haydar Gork. Now they have reopened it and hope to repair it for future use.

An ideal building for an embassy - it is well suited for large scale entertaining. One party for 3,000 guests was described in columns of space by society reporters in the '30's. The food was lavish, the orchestra stayed until 3 a.m., and 'footmen in mulberry livery, with white silk stockings and pumps with silver buckles were everywhere.'

City directories do not list Edward H. Everett or 1606 23rd Street until 1925. However, "Mr. Everett and his family moved into the palatial home at Sheridan Circle shortly before World War I. Mrs. [Amy K.] Everett died in 1917." (The Sunday Star, 9-9-56)

In 1919 Everett met Miss Grace Burnap at a tea arranged by Mrs. John B. Henderson. Miss Burnap and Mr. Everett were married in 1920 "and from then until Mr. Everett's death in 1929, their home was the scene of many musical parties featuring...singers from the Metropolitan Opera." (The Sunday Star, 9-9-56)

Everett was survived by his wife, Grace, and five children: the Countess Turri of Florence, Italy; Mrs. L. A. Wing of Great Neck, Long Island, N.Y.; Mrs. James K. Seldon of Andover, Mass.; and two minor children - Grace Everett and Sarah Everett. (The Evening Star, 4-29-29)

Sources: General Tax Assessment, Washington City 1917-1918, Squares 1303-3613, Vol. III, Washington, D.C.: William H. Manoque, 1918.

Who's Who in the Nation's Capital 1921-1922, Washington, D.C.: The Consolidated Publishing Company, 1922.

The Evening Star, 4-29-29, 9:3 (obituary).
The Sunday Star, 9-9-56, D 1:1.

Grace Everett occupied the house until fall of 1932. Then the Turkish Embassy, previously located at 1708 Massachusetts Avenue, leased the property while they searched for a permanent Embassy. (The Evening Star, 6-18-32)

In the Turkish Embassy files...are a series of letters written by their Ambassador at that time, Mehmet Ertegun...The Ambassador...wrote his government that the choice was between the Everett home and a residence on Sixteenth Street. This was in 1934. [He wrote] 'While many embassies are now located on Sixteenth Street, it is said that this area is more and more losing its value. Massachusetts Avenue is gaining more prominence.' (The Sunday Star, 9-9-56)

The Turkish Republic purchased 1606 23rd Street in April 1936. Although the Star (9-9-56) wrote that Turkey paid "a reported \$265,000," the deed indicated the value of the transaction was more - approximately \$402,000. Turkey assumed two deeds-in-trust totaling \$258,000. The \$144 stamp tax levied on the transaction shows that an additional \$144,000 was paid for the property. (The Internal Revenue Stamp Tax was imposed at the rate of \$.50 per \$500 and excluded assumed trusts.) The assessed value of the property in 1936 was \$390,000 (\$80,000 for the ground and \$310,000 for improvements).

Sources: General Assessment, Washington, D. C. 1935-1936:
Squares 1-2753, Vol. I, Washington, D. C.: Rufus S.
Lusk, 1936.

The Evening Star, 6-18-32, B 2:1.
The Sunday Star, 9-9-56, D 1:1.
The Washington Post, 9-18-32, 15:6.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: This detached structure is eclectic, combining neoclassical elements of 18th century Europe with 15th-century Italianate details. [Floors as in HABS D.C. Catalog.]
2. Condition: excellent.

B. Exterior Description:

1. Overall dimensions: The three-story, plus-basement-and-attic building has a two story ballroom wing at the south. From the sidewalk to the highest point of the roof is 61'-0". The east elevation of the main structure which measures 91'-6" on 23rd Street, has a 26'-6" south bay, a 38'-6" colonnaded entrance bow, and a 26'-6" north bay. The composite bay northeast elevation on Sheridan Circle is 42'-0" and forms an acute angle with the building. At the northwest is a 15'-0" party wall. A two bay (22'-3") section of the 90'-0" west wall breaks back 24'-6" to form the generally triangular north-west courtyard. Projecting from the 66'-3" south elevation is the 32'-0" wide southeast ballroom wing, its 39'-0" east elevation is recessed 2'-6" from the main facade. The south-west, first floor conservatory measures one bay (13'-6") at the west and one bay (24'-0") at the south.
2. Foundations: concrete piles and slab.
3. Wall construction: The limestone-faced building has a base with a prominent cavetto and torus water table which supports a rusticated ground floor. The rustication is capped by a plain frieze acting as ground floor window lintel. The frieze supports the cyma and corona base for a plain, false balustrade with cyma rail. The second and third floors are smoothly surfaced.
4. Structure: brick bearing with steel roofing members.
5. Mechanical: The building has a Syracuse, N.Y., E.C. Steam Heating System, patent #7607; 1910-11. The Camden, N.J., Webster Air Washer and Humidifier has a 1908 patent. The Otis passenger elevator, in the rococo manner (see photograph), has a 1000 pound capacity. The lighting is electric and speaking tubes communicate between floors. The kitchen has a 7'-0" long, Vulcan, cast iron stove with hood.
6. Porches, stoops, bulkheads, etc.: The ground floor entrance on 23rd Street has a granite stoop flanked by panelled limestone balustrades with pedestal stops. The pedestals support composite columns on decorative drums. The columns, with

candelabra composite pilasters buttressed by consoles, support cast iron lattice scrolls and lanterns, below a marquise with anthemion and palmette filigree and opaque glass panels.

The second-floor, two-story portico has fluted, composite columns and candelabra, composite pilasters. The north and south walls of the portico are interrupted at the first and second floors by shell niches with fillet and ovolo sills. Between the columns and pilasters are free-standing balustrades with turned balusters and volute rails. The portico ceiling is coffered.

The ground floor window heads are flanked by scrolled consoles which support second-floor window balconies of turned balusters with end panels. The balconies carry the false balustrade lines.

The third-floor windows have low, wrought iron balcony railings.

Over the south ballroom wing is a third-floor limestone loggia. The loggia has a cyma reversa and running dog string course which supports a plain balustrade interrupted by projecting panels of turned balusters. The balustrade supports piers with rinceau panels below a wood, open-beamed trellis.

7. Chimneys: Behind the attic balustrade are limestone chimneys (one visible from "Q" Street) with moulded caps.

8. Openings:

- a. Doorways and doors: The 23rd Street entrance has a recessed, plate glass and bronze grille, double door and transom. The rinceau architrave is flanked by the marquise pilasters. The three French doors and transoms in the portico each have an anthemion and palmette architrave, capped by a plain frieze and joined by a common cornice of talon, corona and cyma mouldings.
- b. Windows: All ground floor windows are double-hung and protected by decorative, cast iron bar grilles.

All second-floor windows are casement. Each has a semi-circular transom, candelabra pilasters, fascia arch and rosette spandrels. Encasing this is an egg and dart moulding capped by a plain frieze and a talon, corona and cyma cornice. The exceptions are:

- (1.) the Sheridan Circle and south wing openings, each divided into triple casements by half-engaged Tuscan columns, and

- (2.) the ballroom south elevation bow, which rests on the panelled false balustrade. The bow has five casement windows with transoms and candelabra mullions within an arabesque architrave.

All third-floor windows are casement. Each is flanked by candelabra panels and supported on fillet and ovolo sills over scrolled brackets. The exceptions are:

- (1.) the side-lighted windows flanking the entrance bow and
- (2.) the plain, cased openings flanking the north elevation bay.

9. Roof:

- a. Shape, covering: The low-pitched, hipped roof is concealed behind the attic balustrade, the center of the roof is interrupted by a skylight which serves as an attic light-well.
- b. Cornice, eaves: The building has a rinceau architrave, a plain frieze, and a dentil, modillion, corona and cyma cornice capped by an urn baluster balustrade. At the portico, the architrave is plain, and the frieze is interrupted by a decorative panel centered above each column.
- c. Dormers, cupolas, towers: South and west dormer windows are concealed behind the balustrade.

C. Interior Description:

1. Floor plans: On axis with the 23rd Street entrance is the ground floor vestibule, the entrance hall, the stair hall and the stair (music alcove) landing. The entrance hall is separated from flanking antehalls by columnar screens. Beyond the north antehall is the game room (Ambassador's office) on Sheridan Circle. Beyond the south antehall are the library, a service corridor and servants' rooms. The main stair is flanked by the enclosed family stair at the north and an elevator and the utility stair at the south.

The main stair gives access to the second-floor reception hall and the 23rd Street portico. North of the reception hall is the double drawing room on Sheridan Circle. To the south, a corridor gives access to the east sitting room, west dining room and south ballroom. In the ell formed by the dining room and ballroom is the conservatory. (See plan.)

The south elevator and the service and family stairs ascend to the third floor. The master bedroom suite is at the south on the third floor and has access to the loggia above the ballroom. The attic contains a light-well with servants' quarters at the south and west, and storage at the east.

2. Spaces:

Entrance hall: (See photograph.)

- a. Flooring: grey-veined, white marble with a green, red and yellow mosaic tile border. Under the columnar screens are mosaic panels.
- b. Baseboard: grey-veined, white marble with roll cap.
- c. Walls: plaster painted white, with panels formed by applied mouldings. Each screen has two, marble, flute and drum, Roman Doric columns in antis. Pilasters flank the north antehall chimney, the south antehall library door and the stair hall.
- d. Cornice: The full entablature has an anthemion architrave; triglyph and metope frieze with patera; and an egg and dart, dentil and corona (with fret soffit) cornice.

The architrave is interrupted by the pilasters and the frieze and cornice are carried across the columnar screens.

- e. Ceiling: plaster painted white.
- f. Doorways and doors: The plate glass vestibule door has a cast iron lattice grille with a scroll and medallion border, side lights, and a rectangular transom centered by an escutcheon symbolizing Turkey.

The remaining doors are all natural wood with raised panels. The double doors to the library and flanking the north chimney have marble, fascia and cable architraves. The west wall, paired, single doors in either antehall have fascia and cyma architraves.

- g. Hardware: gold-plated, bundled-reed handles and mortise lock escutcheons.
- h. Lighting: The vestibule door is flanked by porcelain and alabaster candelabra in the Venetian manner. The antehalls each have two, three-light, baroque sconces.
- i. Heating: The north wall chimney has a grey marble mantel with tan marble, panelled pilasters which support acanthus consoles, a linenfold frieze and a gouge corona shelf.

The overmantel has a centered wreath with ribbons and escutcheon, flanked by pedestal and urn panels.

Library:

- a. Flooring: diamond and square parquetry.
- b. Baseboard: wood with cyma cap.
- c. Dado: raised wood panels.
- d. Chairrail: 3'-6" high, wood, cyma and bead.
- e. Walls: plaster panels painted white and set in wood stiles and rails. Wood panels are above each door.
- f. Cornice: wood with modillions.
- g. Ceiling: plaster painted white.
- h. Doorways and doors: pair of wood double doors with fascia and bead architraves.
- i. Hardware: gold-plated, bundled reed handles and mortise lock escutcheons.
- j. Heating: The south wall chimney has a white marble mantel with swag and bead consoles, a rinceau frieze and a cyma shelf.

Stair hall: (The stair hall is separated from the entrance hall by three, marble, convex risers with stair platform.)

- a. Stairway: The oak stair ascends ten risers west to a hall-width landing. The stair returns and ascends on two parallel flights ten risers east to the second floor. At the west, and three risers above the midlanding, is the music alcove. The balustrades have carved urn panels framed by tuber sprays, birds and flowers. The newels have marquetry bases, bell and flower pendant panels and gouge frieze caps.
- b. Wainscot: raised panels.
- c. Walls: flat, burlled walnut panels in oak stiles and rails. At the north and south walls are allegorical canvases set in palmette talon mouldings.
- d. Cornice: The full entablature has a rope architrave, an anthemion and palmette frieze and a talon cornice.
- e. Ceiling: Decoratively painted dropped beams with bosses form frescoed coffers within talon mouldings. The central

octagon has a modillion surround.

- f. Doorways and doors: Flanking the music alcove, candelabra pilasters support the semicircular archway having a painted anthemion and palmette frieze. The arch soffit has frescoed coffers flanked by fret bands.
- g. Lighting: Flanking the first flight of risers on the ground floor are seven-light, bronze candelabrum. The music alcove archway is flanked by scroll and lantern, baroque sconces. Suspended from the octagonal ceiling coffer is a brass chain, alabaster bowl and pendant lamp with carved cherubs.
- h. Music alcove: The floor has various woods in decorative parquetry. Each elevation has a single semicircular arch. The west wall is glazed, and the north and south wall fans are frescoed. The four, frescoed corner pilasters support a frescoed pendentive dome.

Secondary stairs:

The family stair ascends from the basement to the second floor on marble treads and risers, with iron balusters and a brass railing. From the second floor the stair ascends fifteen risers west to the first landing and returns to continue the ascent east to the third floor. This flight has wood stringer, risers and treads with turned balusters and a decoratively panelled newel. The newel has a rosette frieze and a gouge cap.

The modern service stair from the basement to the ground floor is metal. The remaining half-turn flights are wood.

Reception hall: (south corridor similarly treated. See photographs.)

- a. Flooring: quadrant basket weave within lattice parquetry.
- b. Baseboard: 8", wood.
- c. Walls: flat, burled walnut panels in oak stiles and rails. Fluted, wood, composite pilasters flank the west stair hall, the east portico bow, the south corridor and the north wall chimney.
- d. Cornice: The full entablature has a wood, fascia and talon architrave, a pulvinated bundled oak leaf frieze, and a dentil, cyma, corona, talon and cyma cornice.
- e. Ceiling: 14'-0" high, plaster painted white. False beams with fret soffits and crossing bosses divide the ceiling into bays. Above dentil height, the cornice is carried along the beams. The plaster bays are bordered by fresco.

- f. Doorways and doors: All doors have burl walnut panels. The recessed, double doors to the dining room, the sitting room and drawing room have fascia and cyma architraves. The single doors to the elevator and service hall are defined by the stiles and rails of the walls.
- g. Hardware: gold-plated, leaf and finial handles and mortise lock escutcheons.
- h. Lighting: There are two, double-tiered, sixteen-light, bronze, baroque chandeliers.
- i. Heating: The north wall chimney has a white marble, 6" high hearth. The white marble mantel (6'-0" wide by 7'-0" high) has candelabra composite pilasters which support beaded consoles. The consoles flank an escutcheon and griffin rinceau frieze, and support a talon architrave, a fruit swag and ribbon frieze, and a cyma and talon shelf. The panelled overmantel hood is centered by a lion mask.

Drawing room: (designed as two spaces; a south rectangle and a north triangle. See photograph.)

- a. Flooring: quadrant basket weave within diagonal lattice. A columnar screen divides the room into two spaces.
- b. Baseboard: 9", painted white with bead cap.
- c. Walls: plaster painted white and divided into bays and openings by fluted composite pilasters. Fluted composite columns in antis separate the rectangular space from the triangular area overlooking Sheridan Circle. The west chimney wall breaks forward in either space.
- d. Cornice: The full entablature has a fascia and talon architrave; a palmette and urn rinceau frieze; and an egg and dart, dentil, talon, corona and talon cornice. The entablature is carried across the columnar screen.
- e. Ceiling: plaster painted white.
- f. Doorways and doors: The two south wall double doors have egg and dart architraves.
- g. Windows: The semicircular-arched rinceau window surrounds, each within an egg and dart moulding, have recesses for drapes.
- h. Hardware: gold-plated, leaf and finial handles and mortise lock escutcheons.
- i. Lighting: There are two, three-light, brass and crystal pendant sconces. There are two, single tier, ten-light,

brass, crystal pendant and drape chandeliers, each with a five-light crown.

- j. Heating: There are two, west wall, white marble chimney mantels, both 5'-0" high. The main drawing room mantel has lion foot, bead and drape consoles, which flank a plain frieze and support a fascia and bead architrave, and a lattice corona and talon shelf. The second mantel has candelabra pilasters which support a plain frieze and a corona and cyma shelf.

Sitting room: (See photograph.)

- a. Flooring: quadrant basket weave separated and bisected by grid and lattice parquetry.
- b. Baseboard: 9", wood with cyma cap.
- c. Walls: plaster painted white. The north wall has a three bay china cupboard. Each bay of prism panes is separated by wood, candelabra, composite pilasters. Flanking the door and window are fluted composite pilasters. The south chimney wall breaks forward.
- d. Cornice: The full entablature has a wood, fascia architrave; a swag and ribbon frieze; and an egg and dart, corona, talon and cavetto cornice.
- e. Ceiling: plaster painted white and vaulted. A rinceau fresco is at the base, and the rectangular central panel is painted in the Pompeian manner. The ceiling cove is bisected by a vault over the east window.
- f. Doorways and doors: The double door to the corridor has a fascia and cyma architrave.
- g. Lighting: brass chandelier.
- h. Heating: The south wall chimney has a black-veined, white marble hearth and mantel. The firebox is flanked by candelabra pilasters with modillion caps which support a beaded architrave; a prominent, three panel, wreath and flambeau frieze with candelabra terminal panels; and a talon, corona and cyma shelf. The mantel is framed by wood, candelabra, composite pilasters and the full entablature which breaks forward with the chimney wall.

Dining room: See photograph.)

- a. Flooring: various woods set in squares of herringbone parquetry.
- b. Baseboard: 9", wood with cyma cap.

- c. Dado: raised wood panels in bead mouldings. The dado serves as base for a flush buffet with the serving shelf recessed into the north wall.
- d. Chairrail: 3'-0" wood, bead and cyma.
- e. Walls: plaster painted white. The north wall buffet serving shelf intersects a wood, Venetian arch of composite columns. The composite columns and pilasters support a fascia and talon architrave; a semicircular arch with an egg and dart surround and coffered soffit; and rinceau spandrels.
- f. Cornice: The full entablature has a wood, talon architrave; rinceau frieze; and an egg and dart cornice with alternating modillion and guilloche mouldings.
- g. Ceiling: raised wood panels separated by panelled beams.
- h. Doorways and doors: The three sets of wood, double doors, one each to the reception hall, corridor and northwest pantry, all have a floral frieze architrave. The south wall is interrupted by a Venetian arch (similar to the buffet) which gives access to the conservatory. The fluted, paired, Corinthian columns support a fascia and talon architrave; a semicircular arch with an egg and dart surround and a coffered soffit; plain spandrels; and a floral frieze and guilloche surround (which interrupts the room entablature).
- i. Hardware: gold-plated, rocaille door handles.
- j. Lighting: There are two, gilded wood and plaster, baroque candelabra.
- k. Heating: The west wall chimney has a maroon-veined, tan marble mantel 7'-0" high. The firebox has flanking Corinthian columns which support a rinceau frieze broken forward as consoles over both columns. Fluted pilasters separate the overmantel into three bays of shell niches.

Ballroom: (Flanking the south wall bow are curved risers which give access to a dais. Both flights have ornamental console balustrades. The dais has two, fluted, composite columns which support the entablature carried across as a beam. See photograph.)

- a. Flooring: beaket weave within lattice parquetry.
- b. Baseboard: 10", wood with roll and cyma cap.
- c. Wainscot: 8'-0" high, wood. There are three rows of

raised panels with painted cyma mouldings above which are gold on blue, rinceau panels separated by diminutive consoles. A talon cornice caps the wainscot. The west wall has a built-in mirror, with flanking columns, in the 15th century Italianate manner.

- d. Walls: gold thread damask in Persian manner.
- e. Ceiling: Nine plaster panels (painted white) are framed by gold and blue, rinceau-panelled, dropped beams. The beams are bordered by gouge, alternating modillions and patters, and talon mouldings.
- f. Doorways and doors: The upper section of the raised panel double door to the corridor is pierced with carved rinceau. With the door closed, the carving forms one half of a circular motif; the upper half enclosed by the semicircular arch of the cased opening. The door is flanked by half-engaged, composite columns which support the coffered soffit and arch mouldings.
- g. Lighting: There are eight, three-light, cherub and pendant, gilded plaster, baroque sconces.

Conservatory:

- a. Flooring: grey-veined, white marble.
- b. Baseboard: 8", limestone.
- c. Wainscot: 2'-6" high, blue and green, glazed tiles.
- d. Walls: semicircular-arched limestone bays bordered by mosaic squares and flanked by rinceau panelled pilasters.
- e. Ceiling: intersected barrel vault of plaster with mosaic borders.
- f. Doorways and doors: The semicircular-headed, cased opening to the ballroom has a cast iron double gate of acanthus sprays and bronze, floral and tendril applique.
- g. Windows: The southwall, leaded glass oriole has a grape and basket border and quarter-spherical glazed dome. The semicircular arch at the west wall has stained glass.
- h. Lighting: There are two, eight-light, iron, bronze and glass candelabra, each supported on a marble base. Centered in the ceiling is a hanging, acanthus leaf, alabaster bowl and pendant lamp.

D. Site:

1. Setting and orientation: The building faces east on a lot measuring 158'-8" on 23rd Street; 14'-6" on the south (Q Street); 135'-6" on the southwest (Rock Creek Park); 108'-6" on the west; and 58'-4" on the north (Sheridan Circle).
2. Enclosures: The land bordering the streets is built up to form a platform enclosed by a limestone retaining wall. The wall is capped by a panelled balustrade interrupted by projecting panels of urn balusters.
3. Outbuildings: None.
4. Walks: Seven limestone risers with cheek walls ascend from the 23rd Street sidewalk to the semicircular concrete drive and stoop.
5. Landscaping: Within the balustrade border the flat terrace is planted with hemlock, azaleas, dogwood, English ivy, northern magnolia, and sod. Massachusetts Avenue and 23rd Street are lined by elms, maples and oaks.

PART III. PROJECT INFORMATION

This document, made from records donated to the Historic American Buildings Survey by the Commission of Fine Arts, 708 Jackson Place, N.W., Washington, D. C., represents studies of prime, typical, diversified and sumptuous architecture erected primarily between the years 1890 and 1930, when American society and architecture were greatly influenced by the Ecole des Beaux-Arts. The material, originally organized for adaptation to the Historic American Buildings Survey format, was first published in Massachusetts Avenue Architecture, Vol. 1, 1973, issued by the Commission of Fine Arts, Charles H. Atherton, Secretary; Donald B. Myer, Assistant Secretary; Jeffrey R. Carson, Architectural Historian; Lynda L. Smith, Historian; and J. L. Sibley Jennings, Jr., Architect. Photographs were made for the Commission by Jack E. Boucher, Linwood, New Jersey; J. Alexander, Wheaton, Maryland; and the Commission of Fine Arts Staff. The material, donated December 1973, was coordinated for the HABS documentation in 1978 by Lucy Pope Wheeler, HABS Writer/Editor.

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